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Walk to Universal City

DON'T MAKE ME LAUGH

by Jim Dash

Buzzi Bavasi being kidded about a Dodger slump sighed, "We haven't won a pennant since October."

Columbia Property Dept. wrote the Texas Capitol for a small map of Texas 1860. A 5x3 foot map arrived and a missive read "There are no SMALL maps of Texas."

Mr. Alfred Hitchcock press interviews are delighting the East. See what the boys in the back room will have with this from Don Alpert's Calendar:

"The basic themes of movies should have a universal appeal. I deal with certain areas that become constant, changing only with the fashions and times as we go on. Fear is the desire of the individual to go through moments or periods of anxiety. The satisfaction is he knows it's not permanent."

"I like the idea of creating an emotion in an audience by using the technique of putting pieces of film together that run through a machine. I deal in nightmares. You know, when you have a nightmare it's very unbelievable while you're having it."

Then where does the humor come from?

"I think it's an English thing. The English have always had a sense of humor about the macabre. A famous comedian was killed by a piece of shrapnel during the last war. The mourners were made up of many comedians. A young comedian nudged an older one and said, 'How old are you, Charley?' 'I'm 89. Hardly seems worth going home, does it?'"

Of London's Swinging Victorian Era, the great actress Mrs. Patrick Campbell observed, "You can do anything you please here, so long as you don't do it in the street and frighten the horses."

Tom Yule has a new twist about the 'Lady he was seen with last nite.' That was not a lady it was my brother-in-law . . . and the family can't do anything about it.

Robt. Q. Lewis has been on so many T.V. panels folks only know him from the waist up.

And Joe E Lewis says he always shoots in the seventies. Any lower is too cold for golf.

Jack Valenti, new czar of the movies got his first look at Lotusland as president of the Motion Picture Association of America. In his remarks to industry leaders he made reference to Plato, Heraclitus and Socrates—Whom some of the boys doubtless mistook for the Mets outfield.

Jack Pearl tells of the two drunks that met at a bar and started buying each other drinks because they had the same name, lived on the same street, at the same address, and the same apartment. After a couple for the road they took one another home. That's coexistence said Jack. No said the bartender, that's father and son.

Ed. Note: That's a Father's Day????

Joe Doakes says when you get to be 65 there are three happy happenings to look forward to. First loss of memory and he forgets the other two.

Ed. Note: There goes the two he owes me.

studio

MAGAZINE

FOR AND ABOUT PEOPLE IN THE INDUSTRY

VOL. 1, NO. 4 AUGUST 1966

BEHIND THE SCENES

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* THE COVER

Universal's production "The Big Cage," released in 1933, featured Clyde Beatty's great circus. "Inside the cage," on the set, are, to name a few, Phil Cahn, "Red," Andy Devine, Henry McRae, George Robinson, Clarence Marks, Mickey Rooney, Charlie Gould, Snake Jones, Clyde Beatty, Kurt Nueman and Vince Barnett. Photo—a collector's item from the files of Jack Foley.

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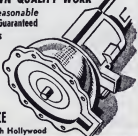
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STUDIO TALK

by John Ringo Graham

"Fahrenheit 451", the first picture completed by Universal Pictures Limited (London), has been selected to be the official British entry in the Venice Film Festival, August 28 to September 10. The honor was accorded the film by the British Film Producers Association and Federation of British Film Makers.

Julie Christie and Oskar Werner, stars of "Fahrenheit", will attend the festival and the screening of the Enterprise-Vineyard production, which was produced by Lewis M. Allen and directed by Francois Truffaut. Jay Kanter heads Universal Pictures Limited.

* * *

The whopping \$17,000 box office on the opening day of another Universal production, "Beau Geste", was the biggest multiple-opening day ever to play Detroit, Michigan.

* * *

A research company which specializes in testing new TV commercials' effectiveness at the customer level reports a 15 to 30% higher total of blurs are being tested this year over last. The added interest in garnering data on public reaction, even the selected and captive audiences of the research screenings, is credited to the sharp rise in ad campaign costs and to rising advertiser concern over negative response.

Test research in Chicago and New York is being conducted in a mobile studio parked outside supermarkets, checking upon the ratio of customers selecting advertised products over their competitors.

* * *

Hollywood has a new production company which from the start of its corporate life is aligned with a New York book publishing concern.

The newly-formed company is *Frierman-Rapp Enterprises* and the book house is Bernard Geis Associates, also a newly-formed operation.

It will be the joint intention of the alliance to not only produce motion pictures, but to develop story ideas into book form and subsequently into all media related to entertainment.

Jay Friedman is president of Frierman-Rapp Enterprises. Robert Rapp is associated with the oil industry as well as president of United Pictures, Corp.

Five feature films over the next

two-year period are slated. Also on the fire are two television series and a legitimate play for Broadway.

Their first motion picture will be "The Singles Game", from a novel by Friedman, who will also do the screenplay.

TV-wise, the new company has made deals with the Peter Lawford-Milton Ebbins company, Chrislaw Productions. Two top writers, Budd Schulberg and Alan Jay Lerner, have been signed.

* * *

Meadowlane Productions, owned by Steve Allen and wife Jane Meadows, has set a deal with CBS-TV in which the stars' company will produce a half-hour comedy series, "The Steve Allen Show," for beaming this fall. Both performers will work the show, which is being pilot-written by Phil Sharpe.

* * *

Harry Teitelbaum has named James L. Wassell, former marketing director of the professional equipment division of Bell & Howell, to be general manager of the Hollywood Film Company.

* * *

Frank Sutton, TV's "Gomer Pyle", has been cited by Governor Brown for contributions to the morale of our forces, particularly the Marines, in the U.S. and Vietnam. Assemblyman Lou Cusanovich, acting for the Governor, presented the special citation.

* * *

New prexy of the *Hollywood Press Club* is Howard Lucraft, west coast editor of Advertising Age Publications. He takes over from Berne Fullmer August 31.

Other officers for the coming year are Bill Watters, first vice-president; Ralph Portnor, second vice-president; Lou Winer, third vice-president; Edward Shaw, secretary; Ernest Kreiling, treasurer; Barney McDewitt, sergeant at arms; board members (2), Army Archerd, Frank Barron, Nat James; board members serving their second year, Hal Abramson, Dale Olson and Irwin Zucker.

* * *

Mark Twain's literary offspring, *Tom Sawyer*, will again see the screen, this time in a live-animated version. Joining for the production will be John and Faith Hubley, animated film producers, and Ike Jones, producers of "A Man Called Adam", the Sammy Davis, Jr., starrer.

The Legend of Rudolph Valentino

By Jack P. Gabriel



For the past 40 years, one of the world's most famous actors has not been seen in person. On August 23, 1926, Rudolph Valentino died at the age of 31, and thus began a legend that has perpetuated his fame. When he was the world's most popular film star, there were no movie fans who were unaware of him, and that is just as true today.

The interest in Valentino has been strangely sustained by the public over the years in a manner that has not happened to anyone else. Since 1926, there has never been a day when one of his silent pictures has not been shown somewhere, including on television.

Usually the fame of an actor lessens before his death, particularly if he becomes too old for the romantic roles in which he achieved his renown. In most cases, he fades into a memory and winds up as an obituary in the newspapers.

But it has been oddly different with Valentino. It is true that he died at the height of his popularity, but so did Wallace Reid and Barbara Lamarr, two other popular stars of the silent screen. The same has happened to leading stars of talking pictures, such as Marilyn Monroe, but Reid and Lamarr are just faint memories to anyone over 60 and Miss Monroe

has not become a legend. It simply has not happened to anyone but Valentino, although lately there has been a resurgence of interest in the films of Humphrey Bogart, who died a few years ago.

Valentino was a world idol in his day, the answer to every woman's dream of romance, and that dream has lived strangely on. His popularity may have been achieved by other movie stars who lived longer than he, but they have not become legends. When Valentino died, John Gilbert soon became king of the movies until talkies put him out of business; his voice did not suit his personality, although he had come to the movies from the stage.

A young Italian immigrant, Valentino eked out a living for a few years until he hit Hollywood. He was no quick success, for he played some small parts, some at Universal Studios, without creating much interest until he was cast in the lead in "The Four Horsemen of the Apocalypse" for Metro in 1921. That studio didn't realize it had created an idol before the film was released, and let him go to Paramount which put him into "The Sheik." By then Valentino was the rage, and the man whose type was thought too unusual to be a star soon had a flock of imitators, among whom

were Ramon Navarro and Richard Cortez, who made good on their own.

Valentino's private life was less successful for his first marriage was a quick flop, and his second, to a woman who dominated him and his career, was a headache. Because of his wife's excessive demands, Valentino and Paramount agreed to call it quits but he could not make films for any other company until the time of his contract had expired two years later. He returned to films in 1925 in "Mon-sieur Beaucaire."

After completing "Son of the Sheik," he went to New York on a business trip and, while there, was stricken with appendicitis. Peritonitis set in and for some days the newspapers played up his illness as if it were a studio-engineered publicity stunt. Such "illnesses" were common in those days, so it was a shock to millions of fans when Valentino died. His body lay in a funeral parlor until the public made a shambles of the place, and was then sent west to be buried in a vault in Hollywood Cemetery, where it is today.

His last film was released shortly after that and it, as well as some of the others he made during his short career, are still playing to enormous audiences 40 years after his death.

Exposicion Nacional de Mexico, First



VARIETY — Wooden masks, running the gamut of emotions, will be made and displayed by artisans during Exposicion Nacional de Mexico, Aug. 20 thru Sept. 11.

TRICKY — Hands and toes both are used by craftsman in pottery work.

TRADITIONAL — Preserving the fine art of making serapes in colorful designs, craftsmen will weave their wares.

FEATURED — Craftsmen working in pottery and many other native crafts and art work will be highlight of Exposicion Nacional de Mexico.

WORKING — Artisans, such as this one working will be one of many features.

INTRICATE — Artisans, such as this craftsman working in leather.

Showing in the U.S., In the Valley

PRICELESS ART TREASURES, ARTS AND CRAFTS, ENTERTAINMENT HIGHLIGHT FAIR

The *Exposicion Nacional de Mexico*, the famous national trade fair and cultural exposition of Mexico, will be presented for the first time outside the Republic of Mexico when the augmented show comes to the San Fernando Valley on August 25 for three weeks through September 11.

The Chambers of Industry and Commerce of Mexico jointly sponsor the first "away from home" presentation of the *Exposicion Nacional de Mexico*, with the full approval of the Republic of Mexico and its president, Gustavo Diaz Ordaz.

Sr. Miguel M. Blasquez is president of the participating "Feria del Hogar" organization and has been in charge of the preliminary arrangements of the Exposition. H. Werner Buck, local impresario who annually presents the Sportsmen's Vacation and Travel Show, among other top shows, has been named U. S. consultant of the Los Angeles presentation of *Exposicion Nacional*.

Mayor Samuel Wm. Yorty of Los Angeles, who attended the Exposition at its January showing in Mexico City, is largely responsible for bringing the Exposition to Los Angeles. Mayor Yorty was enthusiastic about the mammoth display of Mexico's industrial products, handicrafts and arts, and urged the Mexican Chambers of Commerce and Industry to "put the show on the road."

Lengthy negotiations were recently concluded, and the Exposition's opening was announced today.

The Exposition will occupy the State-owned fairgrounds at Devonshire Downs, 18000 Devonshire Blvd., Northridge, in the San Fernando Valley. The site was chosen because it already has several large buildings suitable for industrial and cultural exhibits, and has ample room for Mexican architects to construct additional display space in the traditional Mexican manner.

Devonshire Downs is only a few minutes off the San Diego Freeway, within easy reach of anywhere in the metropolitan area via the freeway network.

The Mexican government has approved the Los Angeles showing of the Exposition and has extended full co-

operation to bring outstanding artistic and cultural exhibits to Southern California in an unusual presentation of Mexico's finest art — in addition to handicrafts and industrial products.

The government has approved the appearance of the national Ballet Aztlan, one of Mexico's great dancing troupes, at the Los Angeles presentation of *Exposicion Nacional de Mexico*. Ballet Aztlan will present two completely different performances daily at the Exposition in Los Angeles.

This talented company of Mexican folklore dancers has been hailed by critics on its European tours, and is one of the leading groups in Mexico's burgeoning cultural development.

There are 82 members of the dance troupe, which Mexicans say is "one of our national treasures — a living treasure."

In addition to the Ballet Aztlan, the Mexican Government is approving a huge and representative loan exhibit of ancient artifacts and national art treasures from the National Museum, to make the U. S. debut of the Exposition an outstanding success.

HANDICRAFT EXHIBITS

GLASS BLOWERS WILL PLY THEIR TRADE

Included will be exquisite examples of the best Mexican art in the three great periods of Mexican cultural growth — the pre-Columbian, the Colonial and the Modern.

Mayan and Aztec artifacts, jewelry, sculpture and paintings, together with pottery, household equipment and religious objects are to be included in the Exposition showing scheduled for Los Angeles. Many of them have never before been displayed outside Mexico.

Similarly, the religious and lay art of the Spanish-influenced colonial period is fully represented in the collection to be displayed at Devonshire Downs.

In this country, Mexico's artistic renaissance has made the country's muralists and painters world leaders in the medium. Diego Rivera, Orozco and Covarrubias, among other great and famous names, will have work on display at the Exposition Aug. 25-Sept. 11.

CULTURAL AND INDUSTRIAL EXHIBITS

Senor Blasquez affirmed that some 300 of Mexico's outstanding craft artisans will be brought to Los Angeles to display their skills in some 200 booths on the Exposition's promenade. Workers in leather, glass, embroidery, ceramics, wood, straw, stone, gems and metal will demonstrate on-the-spot creations of Mexico's modern artifacts and handicrafts.

All of the products of Mexico's heavy industry and consumer goods industry — many of them famed internationally for sensitive, careful workmanship — will also be on display during the Los Angeles run of *Exposicion Nacional de Mexico*.

MARIACHIS AND STROLLING TROUBADORS

ART OF BASKETRY DISPLAYED

CANTINAS



Ballet Aztlan will present two completely different performances daily at the Exposition in Los Angeles.

Damifino

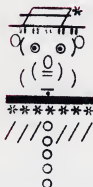
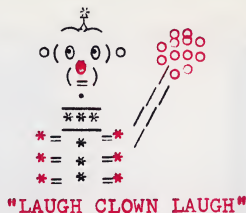
... David Preston,

WHO?



The French have
a word for him!

I LOVE AMERICA
in the spring.



"SPEAK NO EVIL"

Van Nuys Airport Traffic Is Fly By Day and Nite Affair

Whiteman Airpark was suggested as an auxiliary field, but rejected as unsuitable by airport manager John Dickinson.

Anybody have a large lawn to suggest?

Aviation authorities, noting the thickening of air traffic at the Van Nuys Airport, the nations busiest devoted to general aviation, are urging the acquisition of an auxiliary field. This is no little quip to ac, since the construction boom in the Valley has consumed a hearty meal of open space. There is barely room enough left to paste down a stamp, much less land a Piper or a Bonanza.

Valley citizens, flyers as well as groundlings, show concern since an overload of traffic might injure the airport's excellent safety record.

Every day planes are taking off from the Van Nuys field at the rate of one every thirty seconds. On week-ends, the rate is increased.

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The EARLY DAYS of HOLLYWOOD

By BILLY PARCHER



Ed Tinley Announced: Our regular weekly fire will be held next Thursday evening.

A N "old timer" is one who has lived in a certain locality so long that he "looks down" on the folks who moved in later.

The status of the "old timer" is generally established by some important or out of the ordinary occurrence in the life of the community in which he lives.

The "year of the big snow," the "year of the Indian outbreak," the "year of the two cyclones," or some other outstanding event, usually serves as the dividing line between the old and new. If you came before the event your standing as an "old timer" is unquestioned. If you came after, then you are just an ordinary Johnnie-come-lately.

Up in the mountain valley where I now spend most of my time, an "old timer" is one who came into the country before the "year of the big earth quake." This event, which occurred in 1872, was of startling importance to the people of the valley. The earth for several miles was split wide open, like the picture we used to see in the old geographies. A number of people were crushed beneath the walls of fallen adobe houses, great herds of cattle stampeded, a mountain spring, famous for the abundance and coolness of its water, suddenly stopped flowing.

The year marked an epoc in the social and economic life of the community. Folks ceased living in adobe houses. Hard drinking, hard living old reprobates signed the pledge and joined the church. God fearing, church-going citizens forsook the paths of virtue and took to strong drink. In that valley the "year of the big earth quake" was truly a year to date from.

In Hollywood an "old timer" is one who "came before the movies." This event, which occurred in 1912, marked an epoc in the social and economic life of the community. Folks ceased living the lazy, carefree life of the lemon grower, and began to pull down the blinds. Hard working bankers, and other sober minded citizens, began to—well, began to see things in a different light.

In Hollywood, the "year the movies came," was truly a year to date from. In Hollywood that year was the real dividing line between the old and the new.

Let's get back of the line with the "old timers." Let's get back to the good old days of the volunteer fire department, the tilting tournament, the flower festival and the Hollywood club.

Bring your memory back to a lazy June morning. A long avenue arched with pepper trees, through which the warm sun sifts, making slowly changing patterns on the dusty surface of the roadway, and in the shade of Paul De Longpre's corner three brightly painted hose-carts, metal gleaming, hose neatly wound. It is the day of the

first annual tournament of the Hollywood Volunteer Fire Department.

The town folks begin to gather, and in time the sidewalks along the avenue between Cahuenga and Wilcox are well filled. Small boys stand around the carts and make reckless wagers of "millions and trillions" on their favorite hose teams. Over at Ed Tinley's cigar stand, in the Sackett block, Frank Hoover shakes dice with Doc Shaw for ten cents a throw.

Out of Ivar street comes Gov. Beveridge, white hair, white beard, immaculate linen suit. Tall and dignified, but with a most friendly twinkle in his eyes. The Governor will witness the contest from the comfortable hickory bench in front of his son Philo's real estate office.

From the Hollywood National bank, in the Wilcox building, emerges "Gus" Greenwood, late of Iowa, but now cashier of the newly founded institution, and rapidly becoming one of the town's leading citizens. Gilbert Beesemyer, his only assistant, must view the tournament through the bars of the teller's window. Louis Blondeau, the town barber, unites his apron and joins the throng on the sidewalk. What's fifteen cents to him on a day like this?

Tinley pulls down the glass front of his stand and assumes his official duties as secretary of the fire department.

"Our regular weekly fire will be held next Thursday evening at eight o'clock. Members and the public generally are respectfully invited to attend," he announces, and then proceeds to read the rules governing the tournament.

"Nine men allowed to each team, six runners, two hydrant men, one nozzle-man. Distance 200 yards to hydrant at Whitley corner, attach hose and nozzle and get water. The team getting water in the best time to be declared winner."

Stanley Anderson, captain of the Highland avenue team, draws first place. The start is made from the Hollywood club tennis courts, just east of Cahuenga avenue. The team gets away with a fine flourish of speed. The high, two-wheel cart rolls smoothly, the hydrant men drop off at exactly the right moment, the hose is run out, and Stanley, acting as nozzle man, leaps forward to make the connection. But he is over confident. His brain works faster than his hands. In his eagerness he shouts for water before completing his job. For just the fraction of a second the nozzle sticks on a slightly jammed thread—and at that exact moment the water comes.

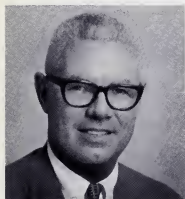
It's a deluge, a flood! Stanley reels backward, his new white flannel suit absolutely ruined. Mothers hastily pull

Continued on Page 24

An Article on "Margin Trading"

You may recall that our last two articles covered the most widely-known stock market averages. Before starting today's subject, I'd like to bring you up-to-date on one recent, and hopefully significant development in this respect.

The New York Stock Exchange and the American Stock Exchange have announced that shortly, with the aid of



We are pleased to bring you another in a series of Articles written by Allan MacDougall of the E. F. Hutton West Coast Research Department.

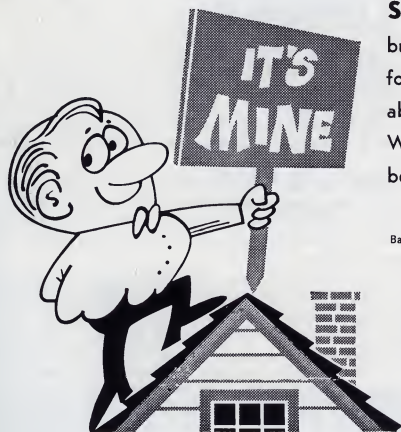
a computer, they will publish their own averages covering all their listed stocks. Since these averages will be related to the average price of stocks on the exchange, the daily fluctuation range should be in line with that of your own stock. If these averages become widely followed and quoted, it is hoped that the seemingly large fluctuations of the Dow Jones averages, often in excess of 10 points, will be tempered by these averages, which will probably fluctuate a point or two and give a truer picture of the market action.

Today's subject will be a discussion of what we believe is a timely topic: margin trading. First of all, please let it be understood that our discussion of this subject is not intended in any way to encourage the use of margin. Buying for cash is always the safest policy, but margin rules do have an effect on the stock market, and all investors should be informed about this facet of investing. You may recall that recently the stock exchanges changed certain regulations in order to discourage excessive speculation; later we will enumerate these new regulations. In addition, our experience has been that many investors do not really understand margin accounts and the margin regulations, and we hope this

article will be instructive. For those of you who feel you know margin accounts well, we hope later to clarify some difficult technicalities.

To begin at the beginning, margin trading refers generally to the purchase of securities on credit. When you buy stocks in a margin account, the broker lends you a portion of the cost, and retains the security purchased as collateral for your loan. The record of the stock you own, and the amount owed, is referred to as a margin account. In a superficial way, it is similar to a bank account because it will have debits and credits just like deposits and withdrawals in your bank account. The debit balance is what you owe, and the credits will be the money you deposit. Then, of course, the statement will show the stocks that are bought and sold. Then, like a bank statement, the net balance of what you buy or sell, and the amount owing, can be reconciled each month to the previous month's statement.

This all sounds very simple, but actually it is highly complex because of the strict regulations involved. In the past, the excessive use of margin has created grave problems, with the result that margin requirements are strictly regulated by the Federal government via the Federal Reserve



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Sincerely,
Ray Righetti
Manager

Board and by the various stock exchanges.

First of all, let's explain the most commonly used terms. "Margin" is the difference between the amount of the loan and the value of the securities hypothecated. The word "Hypothecate" means to pledge something to secure a loan. Thus if you borrow money to buy a car, or a house, and those items are security for your loan, you can say that they are "hypothecated." This margin is most often referred to as the equity, or ownership, that an individual has in his stock. To put it in more familiar terms, suppose you buy a car for \$3,000 and put up \$500. Your equity in the car is \$500, and your loan, or as we call it, your debit balance, would be \$2,500. In brokerage terminology, I repeat, your equity is your ownership, and the debit balance is what you owe.

Thus, high margins are the rule. The Federal Reserve Board rules covering regulations of margins is known as Regulation "T", and its present requirements are margins of 70%, and loans can amount to only 30%. In contrast to our example of the car purchase, where the customer put up \$500 to buy a \$3,000 car, you would have to put up \$2,100 to buy \$3,000 worth of stock and the loan, or debit balance, could not exceed \$900.

Our next step is to understand that

Regulation "T" covers only one type of requirement; the amount of deposit required on an original purchase. It is by changing the percentages involved that the Federal Reserve Board can regulate stock market margins. These have been as high as 100% during the war, which in effect means that there was no margin; and as low as 10% in the 1920's prior to the market crash of 1929. As we will explain later, the low margins of those days were partially instrumental in creating the crash, while the high margins of today do provide a greater measure of stability.

The second type of requirement, normally referred to as a "maintenance" requirement, is designed not to curtail credit, but to protect the lender. Obviously, nobody wants to loan \$2,100 on our \$3,000 car; and stock brokerage firms don't want to loan \$3,100 on \$3,000 worth of stock.

This requirement falls into two categories, one set by the stock exchanges under the supervision of the Securities and Exchange Commission; the other set by the firms themselves for their own protection, which cannot be less than that required by the exchange. This latter type is generally referred to as the "house" requirement.

The New York Stock Exchange maintenance requirement is now 25%, which means that the customer's

equity must be 25% of the current market value of securities in the account. Thus the spread between the original purchase margin of 70% and the maintenance requirement of 25% provides the cushion which can absorb a drop in price of the stock before the necessity of a call for additional cash.

To illustrate, let us assume your first transaction was the purchase of 100 shares at \$100 for a total cost of \$10,000. Of this amount, you would put up \$7,000 (your equity) and borrow \$3,000, which would be your debit balance. The account would be above the maintenance margin requirement unless the stock dropped from 100 down to 40. At that point the market value of the securities is \$4,000, the debit still is \$3,000, but the equity has shrunk to \$1,000. This is only 25% of the security value, and the customer would be subject to a maintenance margin call for additional cash or securities.

Now let us contrast this situation with the rules as they existed in 1929. At that time, margin requirements were only 10%. Therefore, if you bought the same amount of stock, namely \$10,000 worth, you had to put up only \$1,000 to obtain a loan of \$9,000. If the stock dropped 10% (or 10 points) your equity was eliminated and the stock had to be sold if no additional collateral were furnished. In-

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...and that's the Way I heard It

By JACK FOLEY

Here I am sitting with the fellas talking about the Run-Away-Productions, and the threat to make U.S. T.V. commercials in England. Jeeze, sez Tom Duggan, in that case they better get to using subtitles like the other foreign imports. I can't understand their pictures on a clear nite.

"Well," sed Joe, we gotta love and protect our commercials. Those re-run residuals since 1953 ran 5.5 millions, and most of our stay-at-home actors did NOT run laughingly to a Swiss Bank. Our Guilds wishing to continue this modus operandi contacted the Advertising Fraternity, and quizzed it as to where their pursuit of profits may lead them.

U.S. is where the action is, they were told, with complete regard to the interests of the locale in which they will operate.

This reminded Nate Golter of Peter Lorre's crack, when he saw Bela Lugosi layed out in his casket, dressed and made up like Dracula, Bela, he whispered, over the bier, you are not putting us on?" Well, sed Mike, our run-away producers have been heard to remark they can get more realism over there for our entertainment — but if they are trying to entertain me with sloppy characters in run down bedrooms and kitchens, they can save the pieces. I can have more fun over at Bill's Bar sitting on a stool and looking at myself in the mirror.

AND THAT'S THE WAY I HEARD IT.

* * * *

What, with the club and cultural explosion, it had to happen: sign on a food shop wall "Topless Pizza". We presume this means no cheese.

In our next article we will discuss further aspects of margin rules, types of securities, short sales, and the effect of market fluctuations.

evitably this happened in many cases, and as the stock was sold, it accelerated the decline, thereby creating somebody else's margin call. This set up a cumulative or snowballing effect which contributed the 1929 market crash. In the investigations that followed the great crash, the characteristics and consequences of margin trading were closely studied, and the findings of the Congressional Committees during the early 1930's provided the basis for present-day regulation.

Thus we now have a margin of safety between the original purchase price and a margin call six times as great as 1929's. Furthermore, in 1929 margin loans hit an all-time record high, amounting to nearly 10% of the total value of listed stock. Recent figures indicate that margin loans now average about 1% of total market value.

One more point on margins we'd like to cover is to illustrate how much stock you can buy on 70% margin with a given amount of money. Since your deposit must be 70% of the value of the securities purchased, you multiply the amount of money you wish to invest by 10/7th, or to use the decimal, it is approximately 1.4. Thus if you put up \$10,000 you can buy approximately \$14,000 worth of stock. Now, in order to protect small investors, the exchange has always set a minimum of equity. Until recently it was \$1,000. Last month this was increased to \$2,000 as a further precaution. Thus using our 1.4 ratio, a minimum equity of \$2,000 would purchase stock with a market value of \$2,800.

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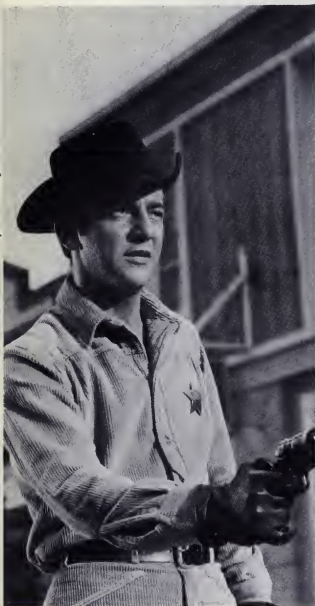


PLYMOUTH



VALIANT

Bobby Darin: A New Image



Mac The Knife is back in town and he's traded his trusty switchblade for a more accurate Buntline Special as Bobby Darin (right) stars in his first western, Universal's "Gunfight In Abilene," produced by Howard Christie and directed by William Hale.

Bobby, who stars with Emily Banks, Leslie Nielsen and Don Galloway in the explosive action film, portrays a sensitive young gunfighter-sheriff whose conscience is marred by the accidental killing of his best friend during the closing days of the Civil War.

Emily, soon-to-be-seen in "The Plainsman," stars as the girl who creates quite a triangle when her affections shift from Darin to Nielsen and back to Darin.

Bobby, a real-life expert on guns, brings an unmatched freshness to the stereotyped western hero image — right down to the black hat and horse, usually reserved for villains.

GOODBYE, DOLLY... HELLO, MILLIE — A giant floral horseshoe welcomed Carol Channing on her arrival in Los Angeles to co-star with Julie Andrews in Ross Hunter's "Thoroughly Modern Millie" at Universal studios. Carol wangled a leave of absence from "Hello, Dolly!" producer David Merrick in order to accept the film role in the Technicolor comedy with music that concerns itself with the fabulous flappers of the 20's. Also starred in "Thoroughly Modern Millie" are James Fox, Mary Tyler Moore, John Gavin and Beatrice Lillie.



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Old Times in Alaska Can Still Be Revived

There is no great age to this city, but there is a lot of history. When gold was discovered at Anvil Creek in 1898, Nome was born. The first log cabin, built here that year, is now on display and residents point out the cabin site where Rex Beach wrote some of his famed stories about Alaska. There were more than 20,000 prospectors in those wild days, but the population is now not quite 3,000.

There has always been a misconception about the weather in Alaska. Because Eskimos have been publicized as the colorful people they are, and are invariably shown in their more interesting winter clothes, some people think of Alaska as the land of perpetual winter. Truth is, there are four seasons just as there are in most of the rest of North America, and summertime here can be warm, although evenings are usually cool and pleasant, reports the Pacific Area Travel Association.

Slightly south of the Arctic Circle, Nome is close to the Bering Sea. It is also the southernmost Eskimo city, as well as the largest one in the Alaska Arctic. Siberia is just 165 miles away, and that's enough to add a touch of glamour to any place.

Although the beaches around Nome are sprinkled with gold, the only people who show any interest in it are visitors. Anyone can try his luck at panning, and they might even come up with a dollar's worth of gold after a hard day's search. Actual mining is not done here any more, and big dredges formerly in use are rusting away in disuse.

Alaska's 586,000 square miles stretch over an area as great as from New York to San Francisco, east and west, and from Canada to Mexico, north and south. Surrounded by water on three sides, it borders Canada on land for 600 miles and its coastline is greater than that of the southern states. The State is one of contrasts which make it particularly interesting to visitors for it has untamed wilderness and raw frontiers, but there are modern buildings in the cities.

Much of the land is tundra, areas of treeless plains covered in summer with wildflowers. A few feet below the surface of the earth is the permafrost, or ground which has been frozen for an aeon, or longer than can be recorded. Walking on the tundra, however, has something of the effect of walking through uncut grass for it is feather-soft to one's feet. The ground gives under one's weight, then springs back



THE ALASKA WAY — *This friendly Eskimo couple is welcoming visitors near Nome, Alaska. It is the way of life of these people that adds so much interest to a visit to the 49th State.*

again, as does a soft pillow.

During summer months, Nome plays host to the King Island Eskimos who arrive here in their walrus-skin boats from their home island about 80 miles from here in the Bering Sea. The Eskimos come loaded with ivory items they have carved from walrus teeth and tusks, although they also carve them here and willingly part with their efforts to tourists for a small fee. It is interesting to watch them do this work at which they excel, and the expert ivory carvers are a real tourist attraction. Jade is a good buy here, also, and furs, and these items can be found in shops all over town. Eskimo drawings and sculpture have become well known.

Most entertainment here is influenced by the natives, but there is considerable variety to it. Eskimo dances and music, dogsled races, which are on wheels during the summer months, the blanket toss, gold panning and walrus-skin boat rides. During the hunting season, it is not unusual to see a hunter coming back to town with a boatload of polar bear, walrus, seal or whale. There is always plenty of action, and because it is not what the visitor knows at home, it is fun and exciting.

Side trips can be made to St. Lawrence Island, King Island, and Sledge Island, as well as to Little Diomed Island, with a dramatic view of Russian-owned Big Diomed and the bleak shores of Siberia. Here is the spot in the Bering Strait where two oceans, two continents and two islands are divided by the International Date Line. The closer islands can be visited by oomiak, a primitive native boat, made entirely of walrus hide and driftwood. The longer trips are made by bush plane.

The 49th State's accessibility has been greatly improved by means of the Alaska Highway, which goes only

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as far as Fairbanks. Good motels and camp sites have been constructed along this route, and a place to sleep is no longer a problem to motorists. For those who prefer to fly, there are several international and two domestic airlines which serve Alaska. Passenger liner service to Alaska is also good, and ship travel certainly has a great appeal to anyone with the time to spend aboard.

For more free information on Alaska or any of the countries of the Pacific, Orient and Southeast Asia, please write Jack Gabriel care of Pacific Area Travel Association, 442 Post Street, San Francisco.

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ON THE BACK





TEENAGER'S DREAM — Shelley Wood of Alturas, Calif., who is in the Southland to study dramatics, realized a teenager's dream when she met movie star Fess Parker on the 20th Century Fox lot following a preview showing of Fess's latest picture, "Smoky" soon to be released. Shelley is houseguest of grandparents, Glad and Vernon Branson of North Hollywood.



FULLY ARMED COWPOKE — "Smoky" star Fess Parker is loaded for beauty as he holds two ardent fans, from left, Lindsey 8 and Kelly Erwin 6, daughters of Fran and Bill Erwin of Studio City. The Aaron Rosenberg production is from Will James' novel.

MEMORIES ARE MADE OF THIS — Arcola Pictures Corp., gave an early Christmas present to Valley children who were invited to a preview showing of "Smoky," personal introduction to Fess Parker and an al fresco luncheon on set of "Peyton Place." Pictured with the six foot-five Fess are from left, Shelley Wood, Kelly Erwin, Sally Pierce, daughter of Mr. and Mrs. Roderick Pierce, Shawn McGhee, daughter of Mr. and Mrs. Ben Reinhardt, all of Studio City, and Lindsey Erwin.



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HE'S OUR PEOPLE'S KIND OF PEOPLE — Actor Karl Lukas of Canoga Park is currently playing a feature role in the new hit play, "People Need People", at the Horace Mann Playhouse, 117 S. Hamel Drive, in Beverly Hills. A Brooklyn-based Broadway actor with many hit plays to his credit, Lukas now lives in Canoga Park with his wife Stephanie, daughter Valerie and son Mark, and they are all 100% Californians. Active in community and church projects, he is representative of today's actor, who may just be a member of the Chamber of Commerce when he isn't on stage. He can be enjoyed in "People Need People" through Aug. 7. The play is directed by Alan Jay Factor.



FATHER WILL FIND A WAY — "Calem's Encounter" is a labor of love for these two film creators, Jack Scellato (left) and Larry Barbier. Scellato is acting producer of the film and Barbier its cameraman. Frank Roach directs, with assistant directors Bill Evans and Pat Latuna. Background is not Palestine but a portion of the campus of California Lutheran College in Thousand Oaks.

MIRACLES CAN HAPPEN! A handshake in the Biblical manner is shown in this scene from "Calem's Encounter" in which Bill Evans as "Jonathan" meets Frank Roach as Peter. Gregory Roach is "Jonathan's son". Despite limited money, sassy weather, and restricted studio facilities, three dedicated film makers and their equally fervent cast hope to have the half-hour film on TV screens this fall. Producers are Frank Roach, Bill Evans and Jack Scellato. The film will pilot a projected series on the lives of Christ's disciples.

"WHO A, THERE NOW, SMOKEY!"—Man and mount, Fess Parker and Smokey, are co-stars of the Aaron Rosenberg picture based on the Will James story, "Smokey". Scores of Valley children trooped to 20th Century-Fox studios for a special preview of the picture, soon to be released. Following the screening, the young viewers were the guests of the producers for a hamburger lunch.



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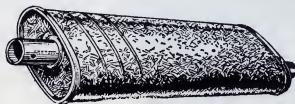


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The Prendergast brothers are well-known to many Valley residents as specialists in the muffler and shock absorber field. Tommy and Blaise have been working in the automotive business since boyhood, and when they came to California from Nova Scotia thirteen years ago, they developed a special interest in muffler and shock absorber installation and maintenance. Over the years, while working for and managing other auto-

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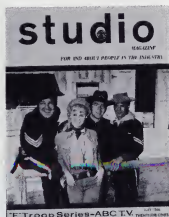
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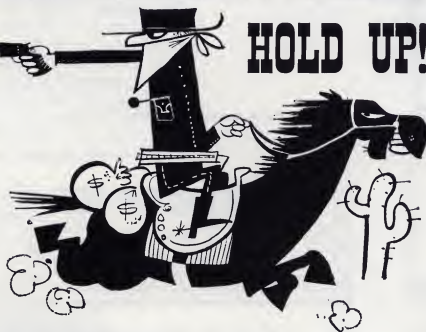
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ENTERTAINMENT — August 5. "The Fantastics," August 13 "The Norsemen" Quartet.

DRAMA — "Kind Lady" will be offered by Drama Dept., Aug. 18, 19 and 20. All events at 8 p.m. Some events, free to public.

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THURSDAY, AUGUST 18

FILMS — "Cleopatra," starring Claudette Colbert, and "The Barbershop," starring W. C. Fields. At 8 p.m. in Royce Hall Auditorium. Tickets are \$1.25, and \$1.*

THURSDAY, AUGUST 25

FILMS — "Dinner at Eight," with Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore and Billie Burke; and Laurel and Hardy in "Tit for Tat." At 8 p.m. in Royce Hall Auditorium. Tickets are \$1.25, and \$1.*

THURSDAY, SEPTEMBER 1

FILMS — "Klondike Annie," starring Mae West and Victor McLaglen, and "Blessed Event," with Lee Tracy, Mary Brian and Dick Powell. At 8 p.m. in Royce Hall Auditorium. Tickets are \$1.25, and \$1.*

MONDAY, SEPTEMBER 5

LABOR DAY — Academic and administrative holiday. No classes held and all offices closed.

TUESDAY, SEPTEMBER 6

PLAY — The Theatre Group presents Jean Paul Sartre's "The Flies." Nightly through October 9 at 8:30 p.m. in Schoenberg Auditorium. Tickets are \$4.25, \$3.75, \$2.75, \$2,* and \$1.50.*

COMING EVENTS

SEPULVEDA'S OKTOBERFEST — September 29-30, October 1-2. Sponsored by Sepulveda Business Men's Association 1966. Sepulveda at Roscoe, new site.

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EARLY DAYS OF HOLLYWOOD

(Continued from Page 9)

baby carriages out of range of the sudden downpour. The hose kicks itself out of the bewildered captain's hand and wriggles in the roadway. Muddy water spurts in every direction. "Doc" Loretz, veteran fire fighter, shouts wise advice through cupped hands. Spectators standing in the background out of range of the twisting stream, shout gleefully. At last the hydrant is turned off, the nozzle attached, more carefully this time, and with a rush the water shoots through. But valuable time has been lost and the Highlanders are dejected.

The Cahuenga team comes next. Just opposite the Palmer block Will Ten Eycke, running wheel man on the off side, slips on a smooth pebble and falls. The heavy cart passes over his legs, but he is able to scramble to his feet, while the team finishes the run with one man short.

The writer is captain of this team but he devotes his talents to the strategy of the game and leaves the hard work to more able men.

The Hartford team, under the captaincy of George Baseley runs last, a little considered team from the lemon groves around Hartford avenue, but what a record it makes, what a sensation it create on that afternoon in June! Working without confusion, with every move exactly timed, it makes the run to a perfect score and wins by an easy margin.

And that night came the Fireman's Ball.

* * *

Aug. 13-21) LI'L TOKYO NISEI WEEK FESTIVAL. Colorful Japanese lanterns light up the Li'l Tokyo section of downtown Los Angeles. There will be Judo karate and kendo (sword) tournaments, Cha-No-Yu tea ceremony and a colorful Ondo parade of several hundred kimono-clad dancing girls.

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JOHN WAYNE — at press conference at Universal following his three week trip to Viet Nam where he was shot at while visiting American troops in front line positions.

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The Hollywood Bowl is fast becoming a showplace for cubists, impressionists, surrealists and dabbers in oils.

The attraction is the conversion of the Bowl's Pepper Tree Lane into an open-air art gallery for amateur painters and the promotion of an artist-and-public relationship.

The second season of "Sunday at the Bowl—A Festival of Art and Music" began June 5 and will continue through September 25, a total of seventeen Sunday dates.

Many art galleries are delighted with Sunday at the Bowl. They credit the Pepper Tree Lane exhibits, coupled with the new County Art Museum, with creating a new interest in art.

In the early morning hours of each Sunday the artists can be seen unloading from cars and trailers their oils, water colors, collages, pen-and-ink drawings, sculptures and photographs. They arrive as amateurs and very often leave us professionals.

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MAJOR BRUCE, PUBLIC EYE

Nobody has any privacy anymore. If some electronic listening device isn't bugging you, some Private Eye is. Even our Valley freeways are no longer the bastions of isolation they once were. Major Bruce is watching you.

And he's got a big mouth — 5000 watts worth (via KGIL's "Sky Watch"). You just make one false move other than a quick shift from low to high and he'll blab it to everybody on the freeway. He'll even go so far as to tattletale to the police if you crunch the back bumper of the nut driver who is frontgating you.

A lot of people, including the management of KGIL, consider this vigilance on the part of the Major a public service. Obviously it is, but it does invade a guy's privacy to a degree. The whole thing is unfair. Major Bruce has *his* privacy. You don't know what *he's* doing, cruising up there above the smog blanket. You don't know, that is, unless somebody who knows tells you. I do and I will.

Through the courtesy of KGIL, my two sons and I recently flew with Major Bruce (known as Bruce Payne when he isn't airborne). We have a new respect for the handsome Sky Watcher, a skilled military pilot who has flown everything except the coop and, as an Air Forces jet-instructor, has taught others to do the same. Now Mike and Tim have a new hero.

Major Bruce looks exactly the way a flying radio star should look. Good profile, resonant voice. Sort of a domesticated Captain Jack. A virile guy likely to fry a crisp potato chip. He knows nothing at all like the only other sky watcher I know, Chicken Little.

Early every morning and late every afternoon, the Major jumps into his handy Cessna 172 and takes off from the Van Nuys Airport. Before you can say Ferdinand Mendenhall, he is 2,000 feet up and ready to broadcast traffic conditions on all Valley freeways.

Maybe it was just Cessning — or maybe it was the flying skill of Major Bruce, I'm not flyer enough to say, but we seemed to get off the ground with the shortest take-off on record. Motor on! Ship up! (Whatever happened to "Contact!", I wondered, and where was the flowing white neckscarf the Major should be wearing? Modern flying is all so business-like.) Suddenly there we were, hanging high above the foaming Anheuser-Busch distillery. The Major smiled, offering us groundlings a helping of his own self-assurance. He has a goody supply of that. He gives you the impression that *he* is holding the plane up.

He shouted something that sounded like "Don't go away, now!" and then gave his attention to the job at hand. Evidently, the squirming freeways beneath us revealed information to him that was not evident to us. From time to time, he held his radio mike close to his mouth (to lessen engine noise pickup) and gave reports that KGIL relayed to all you freeway drivers.

As the entire Valley slid slow-motion beneath us, the boys and I enjoyed looking at familiar sights from this unfamiliar angle. At 2,000 feet, everybody's lawn, including our own neglected plot, appears deliciously green and

neat. Cars inch along the freeway arteries like sleepy beetles going nowhere in particular. Little League fields are attractive geometrical designs with tiny black dots scooting around them. And the hundreds of private swimming pools make the Valley a jewel box of glistening blue baubles. Time to time, between traffic reports, Major Bruce would bank the ship so that we might better see such landmarks as Lake Encino, various shopping plazas, and the vast Griffith Park complex. Blobs of grey concrete were noted in this area and identified by the Major as cage pits for the new municipal zoo.

We were astonished at the many lakes scattered throughout the Valley, some half-dozen of them and quite large. Perhaps "lakes" is a misnomer for these puddles, since they are actually reservoirs maintained by the city's water department.

Once the peak traffic hours were past, Major Bruce side-stepped up back into Van Nuys airport, helped us out of the aircraft, and then latched it, a captured butterfly, to its ground weights. He walked us back to the control office where he had found us, said goodbye with the same gallantry he had two hours earlier said "hello," and drove away in, of all things, an automobile. This seemed all wrong, somehow, a bird riding in a wagon. Besides, Major Bruce shouldn't be a part of street traffic — he should be 2,000 feet above that sort of thing.

Driving home, the boys and I relived our adventure, but we didn't turn on the radio. We didn't want to. Perhaps it was because we knew something other freeway drivers didn't: Major Bruce wasn't *up there*.



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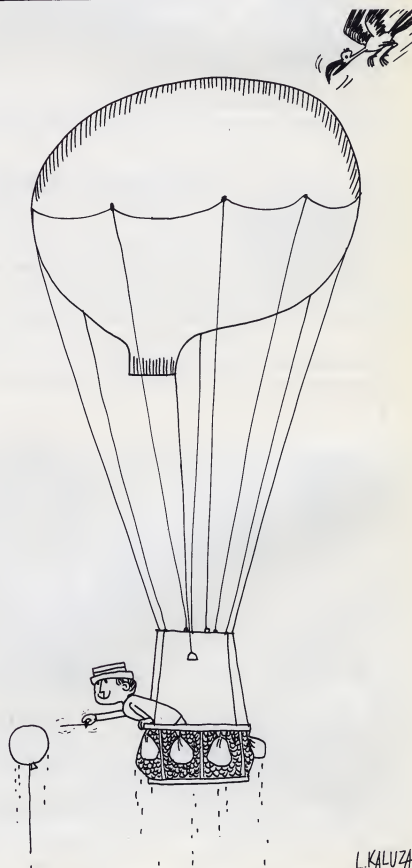


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Mention the name of Sophia Loren and the conversation immediately turns to figures. Like 39-24-38, for instance. But how the scale in the photo above ever got to 1750 whatever's, is anybody's guess. However, the Italian beauty doesn't seem to mind the errant machine as she takes a coffee break during filming of Universal's "A Countess

From Hong Kong," recently completed in London. Sophia starred in the Technicolor motion picture with Marlon Brando while Charlie Chaplin directed the film from his own screenplay, did a cameo bit in it and is currently doing an original score. It marks Chaplin's return to films after a 12 year absence.

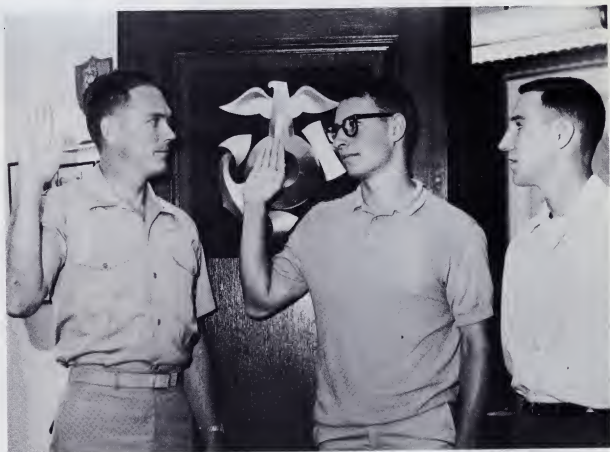
"Beau Geste"

Stars of two past productions of Percival Christopher Wren's famous Foreign Legion adventure drama were guests of honor at Universal's press cocktail party for Guy Stockwell, the screen's new "Beau Geste," on the eve of the star's departure on a 6-week 19-city promotional tour for the picture, opening throughout the country in July and August.

Neil Hamilton, who starred with Ronald Colman, Ralph Forbes, Noah Beery, Sr., Victor McLaglen and William Powell in Paramount's 1926 silent version of "Beau Geste;" Philippe de Lacy, who played Hamilton as a boy 40 years ago; and Brian Donlevy, who starred with Gary Cooper, Ray Milland, Robert Preston and Susan Hayward in the first black-and-white sound production in 1938, were present to meet Stockwell, producer Walter Seltzer, director-writer Douglas Heyes, and David Mauro, stage actor who makes his motion picture bow in the new production — filmed for the first time in wide screen and Technicolor.

Stockwell's tour will include New York City, Philadelphia, Washington, D. C., Baltimore, Atlanta, Dallas, Fort Worth, Houston, St. Louis, Kansas City, Indianapolis, Chicago, Cincinnati, Cleveland, Pittsburgh, Buffalo, Toronto, Detroit and San Francisco.

Watches Brother Join Marines



Lt. Col. Bruce Magruder, left, officer-in-charge, U. S. Marine Corps Recruiting, Southern California area, administers oath of enlistment to Michael T. Akana in front of his brother James R. Akana, right. Two new marines are sons of Mrs. Lucille M. Akana, personnel director at the studio.



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